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Nat'l Portrait Gallery Shut.

(Special Cable to AMERICAN ART NEWS.)

London, Dec. 9, 1915.

The National Portrait Gallery has now been closed for the duration of the war, and its rooms converted into offices for government clerks. The reason for this step is not made public, and in view of the fact that the treasures of the National Gallery, incomparably more valuable from every point of view, are still accessible to visitors, it can scarcely be attributable to anti-Zeppelin precautions. Indeed, in spite of continued protests, the greatest inadequacy still characterizes the custody of British national collections. England could contemplate the drastic closing of its various municipal galleries in wartime with greater equanimity than it could bring to bear on the risk of the annihilation of their contents at any moment by a well-directed bomb. Sir Claude Phillips is especially untiring in his endeavors to induce the authorities to adopt more precautionary measures, pointing out that the minor dangers threatened by the Suffragettes induced greater care on their part than do the exigencies of war. L. G-S.

WITHDRAWS THE PICTURES.

In an auction of what the catalog stated were the oil paintings formerly owned by Dr. Smith, former Police Surgeon, contained in his former residence, No. 24 W. 37 St., on Dec. 2 last, there were cataloged certain oils as "by" Diaz, Schreyer, and other foreign painters, and also others as by J. G. Tyler, W. Merritt Post, Thomas Craig and other modern and living American artists.

The attention of the AMERICAN ART NEWS and of the District Attorney's office having been called to the sale, which was conducted by Mr. Benjamin S. Wise, who was notified that certain of these at least were not "by" the artists named, several of the pictures were withdrawn by Mr. Wise before the sale. On the following afternoon, after Mr. Wise had been requested by the District Attorney's office to bring there a picture cataloged as "by" an American artist, who declared he had never painted nor seen the canvas, a representative of Mr. Wise appeared and on being questioned stated that "he knew of twenty similar pictures."

FREER ART TO NATION.

The announcement in the AMERICAN ART NEWS last week that Mr. Charles L. Freer of Detroit, had decided to erect a building to cost a million, on the grounds of the Smithsonian Institution at Washington, to house the large and important art collection he has bequeathed to the Nation, at his death, has been followed by the news that a resolution will be introduced in Congress by Representative Charles E. Doremus, for governmental sanction and a site for the building.

The Freer collections comprise the following:

About 1,200 examples of Whistler's work, oils, watercolors, pastels, etchings, lithographs, drawings in pencil-chalk, original copper plates of etchings and the famous Peacock Room which the great American painter decorated for Leyland, the English collector and ship owner.

Over 100 oils by American artists, including Tryon, Dewing, Thayer, Sargent, Hassam, Metcalf, Twachtman, Murphy and Melchers.

More than 1,600 pieces of ancient glazed pottery, from the Far and Near East.

More than 800 paintings on screens, scrolls and kakemono from Japan and China.

More than 500 pieces of sculpture, bronze, jade, lacquer and metal work from Japan and China.

A small collection of Egyptian art, including glass, pottery, bronze and sculpture. The rare Biblical Mss., classified as the Washington Mss.

THE E. R. BACON PICTURES.

It is passing strange that no journal, in the many obituaries of Edward R. Bacon that have been widely published of late, has even alluded to him as an art collector, and yet he was well known to the art world as an art lover and collector of note. He began to buy pictures, chiefly by the painters of the early English, Flemish and Dutch schools, some 25 years ago, and largely through Mr. Eugene Fischhof of Paris. Later he became a patron and close friend of the late Theron J. Blakeslee, from and through whom he secured the most notable works in his collection detailed below. His pictures, which number over 200, he kept in his large double apartment in his N. Y. apartment, where they occupied every inch of available space—some, like those of Mr. John G. Johnson, of Phila., being hung on doors.



DUCHESS OF ANCASTER.

Sir Joshua Reynolds

Formerly in the collection of Earl de la Warr

In the collection of the late Edward R. Bacon.

Through his long business and social association with the late Robert Garrett, of Baltimore, Mr. Bacon, who succeeded to the friendship and confidence of Mr. Garrett's widow, later Mrs. Jacobs, of Baltimore, aided the latter in her collection of pictures, and was instrumental in Dr. and Mrs. Jacobs' securing, chiefly through the Blakeslee Galleries, the notable array of old pictures, for the most part of the early English school, which adorn the beautiful art gallery of the Jacobs residence, on Mt. Vernon Square, Baltimore.

Only in the late Autumn of 1913, before Mr. Blakeslee's death in March, 1914, Mr. Bacon had arranged for the purchase by Dr. and Mrs. Jacobs from the Blakeslee Galleries, of some \$80,000 worth of old pictures. It is possible that the Bacon pictures will be sold at auction this winter.

More Notable Bacon Pictures.

The more notable of the pictures owned by Mr. Bacon are as follows:

Goya—"Señorita Tuzo."
Watteau—"Portrait of Rigaud."
Raeburn—"Full-length Portrait of Mrs. Hart." Mr. Bacon refused \$150,000 for this

canvas. The above canvases were shown in the Altman Gallery last Winter.

Reynolds—"Portrait of Mr. Barker, Architect."

Ruysdael, J.—"Landscape and Waterfall."

Le Brun, Vigée—"Portrait of Mme. Le Brun."

Mainardi—(Oval) "Madonna and Child."

Lawrence—"Portrait of Mrs. Michel," 40x50 in.

Zurburan—"Portrait of a Boy in Red," "Cardinal Gonzales," full length.

Romney—"Lady in White Turban and Dress" (Kit-Kat).

Reynolds—"Portrait of Lady Ancaster with Large Hat."

Maes, Nicolas—"Portrait of Man in Big Wig," 40x50 in.

Lawrence—"Full length, 'Lady Standing by a Table.'"

Van Den Temple—"The Hyde Family."

THE FREEDMAN PICTURES.

The following is as correct a list as can be obtained of the principal pictures, owned by the late Andrew F. Freedman, whose small but choice collection numbered some 40 examples.

Corot—"The Bathers," from the James A. Garland Collection.

Troyon—"Return from Market," from the last H. S. Henry sale.

Fromentin—"Fantasia" from the last H. S. Henry sale.

Henner—"Two nudes and two heads."

Harpignies—"Morning."

Dieterle—"Two landscapes with cattle at rest."

Diaz—"Forest Interior" and "Opening in the Forest."

Cazin—"Street Scene," "Sand Dunes" and "Landscape."

Daubigny—"River Oise."

Schreyer—"Arabian Horsemen."

Alma-Tadema—"Arcadia."

Dupré—"Cattle, Isle d'Adam."

Jacque—"Sheep at Pasture."

Isabey—"Court Yard at the Chateau."

Van Marcke—"Cattle in a Pool."

Clays—"River Scheldt—Dutch Fishing Smacks."

Ziem—"The Grand Canal."

Courbet—"Landscape and Grotto."

Thaulow—"River Arles" and "The Old Mill."

Rico—"Venetian Canal."

Pasini—"Le Marchand d'Etoffe."

Delacroix—"Lion at Prey."

Jacquet—"The Coquette."

Gérôme—"The Mosque, Cairo."

Lessi—"Book Worm."

Brozik—"Family Interior."

Charlemont—"Cavalier."

Mr. Freedman, whose will directs that the bulk of his collection be sold, made the following bequests of pictures to friends:

To Walter G. Oakman, Troyon's "Going to Market"; to John Fox (since deceased), a large oil by Julian Rix, and to Eugene L. Bushe, a Marie Dieterle.

HENRY C. ENO'S ART WORKS.

The will of the late Henry C. Eno, lately probated, shows that he left art and literary properties appraised as follows:

"Marine," by Van der Heyden, \$650;

"Interior of Cathedral," Van Elben, \$800;

edition of Benjamin Franklin's works, of 1768, \$250; "The Shepherdness," Millet, first copy, \$250; "Bloody Massacre," engraved and sold by Paul Revere, \$250; a marine permit, signed by Thomas Jefferson, \$50; "The Blacksmith," by Albert Cuyp, \$2,000; a Shiraz rug, \$1,500; a volume, "The Second Punic War," published in London, 1661, and bearing signature of William Penn, \$350; a Russian enamel icon, \$400;

a Russian icon, enamel on silver gilt, fifteenth century, \$1,200; twelve Whistler etchings, Venice series, \$6,000; George Washington's set of "Gordon's History of the Independence of the United States," four volumes, with owner's signature and bookplate in each, \$500.

England To Lose Art Works.

London, Dec. 1, 1915.

It is gloomily, but generally, agreed in art circles that the next few years will see England practically denuded of the majority of art works, not included in the public collections, for small as is already the grant given to the National Gallery and other kindred institutions for the acquisition of works which may come into the market, the sum voted in future years will be considerably less, while in addition it will no longer be possible to raise large public subscriptions for the purchase of art works. Consequently England as a bidder in the art market will be practically negligible, and will have to resign itself with what grace it can to seeing America swallow up all that is most desirable in this direction. Of course in the pre-war days matters were already fairly serious, and the number of important art works which changed their habitation from the Old World to the New was far larger than England cared to see, but it may be taken for an accepted fact that this state of affairs will be far more acute by the end of this decade. L. G-S.

A "GOOD EXAMPLE."

Mr. N. M. Kaufman, of the Congress Hotel, Chicago, has purchased 700 oils by local artists, Charles F. Browne, Karl A. Buehr, R. H. Schmidt and Joseph Nuytteus, for \$150,000, which he intends to place in the guest rooms of the hotel.

DETAILLE COLL'N TO FRANCE.

A cable from Paris states that a collection of paintings and other art works belonging to M. Edouard Detaille, who died in Dec., 1912, has been presented to the French Gov't by the executor of his estate. The collection will be divided between the Musée Militaire and that at Versailles.

CHICAGO.

The daily attendance of visitors at the current Art Institute exhibition is so large that the officials accept it as a demonstration of increasing local art interest. On the first Saturday of the show, there were 11,485 visitors, and the crowds have grown ever since.

The standard of this annual show of American oils is qualified by the loaned paintings, which are not included in the competitive, or selected canvases, and these loans are not always individually approved by critics and visitors, although they enhance the value of the display as a whole. For these loans the Institute is indebted to the Metropolitan Museum, the Macbeth, Knoedler, Montross, Folsom and Snedecor galleries, of New York; the Smithsonian Institute, Washington; the Buffalo Academy; Milwaukee Art Association and Club; the National Gallery, the local Thurber, O'Brien and Young galleries, and Messrs. Charles L. Freer, Detroit; James A. Patten, Evanston; Paul Schultz, Kenilworth; C. K. Billings and Frank K. Zimmerer, New York; A. C. Goodwin, Evanston; Henry Tatnall, Bryn Mawr, Pa.; Carter H. Harrison, Mrs. Walter L. Brewster, Clarence Darrow, Mr. and Mrs. Frederick Webster, Mrs. E. M. Graham, Mrs. M. A. Little, Miss Dorsey Gibbs, A. Buhl, of Chicago, and others.

In the Galleries.

At O'Brien's, there is now on a display of American paintings by W. Herbert Dunton, Lois Wilcox, and Maynard Dixon. The latter artist shows pictures of Southwest scenery, Dunton exhibits Indian figures with landscapes, while Lois Wilcox contributes North Carolina landscapes.

The Reinhardt Gallery will open its season with an exhibition of oils by Harry B. Lachman, a young American artist, the same Lachman who recently won success in New York. The Reinhardt Galleries are at the south end of the Congress Hotel, not in "Congress Hall," as stated in last week's ART NEWS.

The Palette and Chisel Club is continuing the show of Gordon C. Ertz's paintings. There's an assemblage of paintings by George Inness, Jr., at the American Art Gallery.

Auguste Lepere, the French etcher, is exemplified in a large assemblage of his pictures at Roullier's—and many of the Anders Zorn etchings are still on the walls.

Charles M. Lesaar, a Belgian artist, has established a studio here. A few months ago a score of his paintings were on show at a local gallery, and won applause for beauty of coloring and skillful interpretation.

"Snowfall in the Woods," by Everett L. Warner; "Lady Portrait," by Randall Davey, and a "Holiday," by Edward H. Pott-hast, have been presented to the Institute by the Friends of American Art.

H. Effa Webster.

WAR OVER NUDE POSES.

Dissension is rife in the Palette and Chisel Club of Chicago, owing to a disagreement over the propriety of posing a pretty nude female at the end of a 12-ft. telescope at 50c. a peep, at a party to be given shortly. The conservatives object and threaten to turn out the young blood element at the next election in January.

BOSTON.

For two days Copley Hall has been given up to the sale of a large and interesting collection of war posters and relics, gathered abroad by a fashionable Boston dilettante (Mrs. Fiske Warren). The proceeds of the sale will form another contribution to suffering Belgium, conducted in London for the Belgian refugees. That these vivid war posters are appreciated by the public is proven by a large public attendance and many sales. A touching feature of the sale was a number of articles made by the men in the trenches—poorly made, perhaps, but infinitely pathetic in their appeal. On its business side the affair was exceedingly well managed. One of the announcements contained this skillful touch: "Please don't say, 'I am bored with Belgium. I'd rather work for France.' Remember that if it were not for Belgium, there might be no France."

One cannot fail to comment on the alertly intelligent management of the Vose galleries. Once a year it has a gathering of small paintings by various artists for the benefit of the "average buyer," a feature that has always proved popular. To the show this year many of Boston's best painters have contributed, and the result has made the art critics "sit up and take notice."

Louis Kronberg's exhibition at the "Guild" continues to attract wide attention, not only from "the public," but the "best people" as well. It should be remembered, of course, that the Guild has a large associate membership of fashionables; but aside from this, Mr. Kronberg's pictures are good, and those canny Bostonians who backed this successful painter in his earlier days can now say, "I told you so." The "Guild," by the way, has a new and humble rival, in the recently formed association of younger artists who, presumably, have not yet "arrived"—but who hope to "arrive" quicker by thus banding themselves together. The infant association, with commendable enterprise, plans to change its shows each month, with a new jury for each occasion.

In a local gallery the etchings of one good painter, C. H. Woodbury, have been replaced by those of another, Frank W. Benson, who, it is reported, has recently completed an etched portrait of unusually large size.

When it comes to the matter of ancestor worship, the Bostonese can certainly beat the Chinese! Following the exhibition of "colonial portraits" at a local gallery comes another of photographs of ancestral doorsteps and facades! How our Puritan souls do revel in these things! And yet, leaving aside our well-known weakness for peering back, pictorially, into the glorious past, these photographs by one Mr. J. J. Hawes, a photographer who flourished back in the '40s and '50s, are really of exceptional value and interest. Think of a panorama of all the houses on Beacon Street, from the top of Beacon Hill down to Dartmouth Street, as they existed at that time! Think of a view taken of Boston Common, when the self-sufficient Back Bay was a malodorous swamp and the Public Garden naught but a Utopian dream!

The Museum has acquired a Primitive, attributed to Lippe Memmi, representing Christ and St. Catherine and between them, on a much smaller scale, the Christ Child standing between the seated Virgin and St. Anne. The predella is divided into three sections, at the left St. Margaret and the devil, at the right St. Michael and the dragon, in the centre a reconciliation scene, two young noblemen having thrown down their arms, embracing under the influence of an angel.

John Doe.

WASHINGTON.

The Smithsonian Institution announces that a portrait bust in bronze of the Right Honorable the Viscount Bryce, O. M., Ambassador of Great Britain to the United States, 1907 to 1913, executed by Henry Hudson Kitson, has been presented to the National Gallery of Art by the sculptor, and has been installed.

The program of a competition, for the design of a monument, commemorative of Francis Scott Key, author of "The Star Spangled Banner," to be erected at Fort McHenry, near Baltimore, has been issued by the War Department. Competitors are required to submit plans and a model executed to a scale of 1½ inches to the foot not later than April 1st, 1916.

In order to facilitate the work of the selection of artists, for the execution of such sculptural monuments, as may be erected, under the supervision of the Commission of Fine Arts, Colonel Wm. W. Harts, the Secretary of the Commission, has forwarded an invitation, to most of the best known American sculptors, to place on permanent file in his department, photographs not exceeding twelve in number, of what they consider their best works.

PHILADELPHIA.

The Phila. Watercolor Prize, offered by the friends of watercolor painting, has been awarded to Miss Alice Schille of Columbus, Ohio, the artist showing the strongest group of works in that medium in the current annual exhibition at the Pa. Academy. The money award with the prize is \$200. Miss Schille exhibits a group of five works in pure aquarelle, pictures of the East Side and Coney Island. She previously won a gold medal at San Francisco, and the Corcoran Gallery Prize in Washington. The Jury of Award have withheld the Charles W. Beck Prize of \$100 for the best work reproduced in color for publication.

Some 25 watercolors, pastels, lithographs, wood block prints, wood engravings, dry points and pencil drawings have been sold in the Exhibition, among them examples of C. W. Eaton, C. C. Cooper, G. Senseny, Paula Balano, a fine set of wood block prints by A. W. Doro, lithographs by L. C. Mullgardt, and a group of miniatures by F. McG. Knowles.

Mr. Edward T. Stotesbury has offered a new prize of \$1,000 to the artist whose paintings are the most important contribution to the coming 111th annual Pa. Academy display.

A group of nine pastel portraits of children of prominent families has been on view last week at the galleries of Robinson and Farr, the work of Miss Josephine Streatfield. The drawing in these works is good and the color refined.

An exhibition of watercolors by the late Henry Bacon will open at the McClees galleries about Jan. 10. They have been shown before at the Boston Art Club and the St. Louis Museum.

Thirty-seven pieces of sculpture, and ten painted portrait sketches, the work of Prince Paul Troubetskoy, were on view at the Art Club to Dec. 5. Modernity is the keynote of these creations. Modeling in free, spirited movement shows itself in the posing of the figure pieces. Classic tradition has no place here. Only Nature as the artist sees it, and his interpretation absolutely free from influence of any academic rule.

A replica of a finely modeled head of Segantini, exposed at the Paris Exposition of 1900, and now in the Brera Gallery in Milan, is one of the conspicuous objects, of the collection. Another, of Tolstoi, is wonderfully vital. The personality of Mr. Thomas F. Ryan is well indicated in a life-size, half-length portrait. The world of sport has its representative in a full length statue of Mr. Charles MacDonald of golfing fame. A statuette of Wilding, the tennis champion, who lost his life in the European war, besides being a very successful bit of motion study, has also a sentimental value. Among the portrait sketches in color, those of Dr. Christian Brinton and Mr. Craig Biddle deserve mention, as successful in portrayals of the essential points in the appearance of the gentlemen and realistic impressions of them, rather than copies. A very interesting and instructive biographical sketch of the sculptor and his work from the pen of Dr. Brinton appears in the catalog. This exhibition will be followed by the annual show of oils, by the members of the Art Club.

Eugene Castello.

TOLEDO.

The Museum has received from Dr. Frank Gunsaulus of Chicago an important XIV century illuminated Mss., an elephant folio on fine vellum, by Bartholomeo Anglicus Glanville, a description of the world as it was known in the XIII century.

The exhibitions on this month at the Museum are one of the work of the American "Post Impressionists," another of pictures of Barbizon by Alexis Fournier, and a third, of the sculptures of Miss May Elizabeth Cook of Columbus, Ohio, who studied in Paris under Paul Bartlett.

President Libbey has presented the Museum with a typical example of the Swedish painter, Gustav A. Fjaestad, entitled "Silence—Winter."

The Museum has recently acquired a permanent collection illustrating the evolution of printing and engraving from 300 B. C. to the present day.

The Museum has installed a moving picture apparatus, the gift of Mrs. George W. Barnes, and various educational features have already been given to thousands of delighted people. "Movies" in a museum are indeed a novelty. What if the mummies should sit up and take notice?

The Museum has been enriched by a gift of quaint Ushabtis, little images, more than 1,000 years old, given by the Egyptian Exploration Fund Committee; also by some fine examples of pottery, ivory objects, mirrors, alabaster vases, etc.

ROCHESTER.

Works of the modern English painters, Harrington Mann, Wm. Orpen, Charles Sims, Gerald Moira, La Thaugne and others, are on exhibition at the Memorial Art Gallery.

NEW ORLEANS.

The art loving public is enjoying one of the best collections of paintings, by modern American artists, that it has been its good fortune to see. There are some sixty oils, well hung in two adjoining rooms at the Delgado Museum, secured through the courtesy of Mr. William Macbeth of New York, who has probably contributed more to the advancement of American art, than any other one person. He has been quick to recognize merit in artists and his encouragement to American painters is well known here. This exhibit is especially strong in the landscape painters represented. There are examples of Chauncey F. Ryder, H. W. Ranger, Charles Warren Eaton, Ben Foster, A. L. Groll, and E. W. Redfield, all of which show a true inspiration.

There are some men, whose paintings are new to the local public, namely Arthur Davies, F. C. Frieseke, H. Lever, and Richard E. Miller, and their art productions are of exceptional interest. The work of Davies is the most interesting. Frieseke's is brilliant in color and broad in treatment. Lever's two pictures are of exceptional interest and appeal strongly, Miller's "Waiting" is a beautiful painting, and his style and manner are pleasing, Chas. W. Hawthorne's excellent canvas is full of feeling and unusual in color qualities and harmony, Robert Henri, well known here, is represented by two good examples and there are several works by Childe Hassam, who has been a favorite here since the exhibition of his "Rainy Day" under the auspices of the AMERICAN ART NEWS in 1907.

Mr. Cheshire L. Boone, who is well posted on American art, accompanies the exhibit, and his knowledge of each painter adds materially to the interest and value of the exhibit. He will deliver one or two illustrated lectures at the Museum and he will also talk at the Newcomb Art School, before leaving.

Etchings by members of the Chicago Society of Etchers will be exhibited at the Museum the last half of December and into January.

Luis Grañer, the noted Spanish painter, disposed of some thirty oils, all of good size, and painted five portraits while here. He is now en route to Bogota, Columbia. While here, he painted from the eighth floor of his hotel, a view overlooking New Orleans on a misty night, catching a glare of light at the junction of Perdido and Saint Charles streets for the center of his picture, which, with reflected lights from the streets in the background, give a fine effect. Notwithstanding his reputation in Europe as a painter of night, Mr. Grañer pronounced this better than any he had previously painted. The picture is now in the collection of Dr. I. M. Cline, who owns fourteen of Mr. Grañer's paintings.

ART CLUB FOR CHICAGO.

Chicago is to have an Art Club and a club building which will maintain reception rooms, lunchroom and library as well as galleries for the Artists' Guild. The number of artist members is to be limited to fifty.

Mrs. Kernochan's Pictures.

Mrs. Eliza Sheriffe Kernochan, who died Dec. 20, 1914, left pictures valued at \$10,900. These include an "Italian Landscape" by Corot and a "River Landscape" by Daubigny, valued at \$3,000 each.

Arlington Art Galleries

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NEW YORK AND EVERY LARGE CITY 1719

LONDON LETTER.

London, December 1, 1915.

There was a sale recently at Knight, Frank and Rutley's of the art works, belonging to the late Hon. Katherine Somerset, including Sir Thomas Lawrence's drawing of the beautiful sisters, Ladies Bagot, Fitzroy Somerset and Burghersh. Some fine pieces of Louis XV and XVI furniture were also dispersed, the majority of them having been inherited from the first Baron Raglan, who is said to have bought very extensively in Paris when the city was in the occupation of the Allies.

It has now been decided that the Royal Academy will hold no Winter exhibition this year, the original intention of organizing a Show of Arts and Crafts and of French and Belgian works, having been definitely abandoned. The two deciding factors in this change of plan have been the difficulties due to present conditions and the inconvenience which would have been occasioned to the Red Cross Society, by the withdrawal of the loan of several of the Academy galleries, which would thus have been necessitated. So invaluable have these large rooms proved to the work of the Society that the Academy committee have agreed to further extend the space placed at its disposal.

The Kevorkian Sale.

The sale of the effects belonging to the Persian Art Galleries, of 28 New Bond Street, of which Mr. H. Kevorkian, now of New York, is the Managing Director is set for Dec. 7. The dispersal, which is being carried out under the management of Mr. J. O. O'Dell, is due to the action taken by certain creditors, who, however, are unlikely to secure any very satisfactory results, as the stock which remains in the galleries is both small in quantity and poor in quality. By the law of the land, the landlord's claim takes precedence of all others, so that the creditors may resign themselves to receiving something quite fractional.

The Raeburn portrait of Francis, Lord Seaforth, sold last week in the Arbuthnot dispersal, made £808 and panel of old Brussels tapestry £220.

Kitchener is Caricatured.

The aspect of Lord Kitchener, which shows him as an ardent collector of old Chinese Porcelain is neatly caricatured by Edmund Dulac in one of his pictures in the current exhibition at the Leicester Gallery. "Lord Kitchener Shows Emotion" is the title of the "jeu d'esprit" and the great personage is portrayed smashing a piece of choice "blue-and-white," in protest at some misdemeanor, evidently committed by a terrified menial. The incongruity of the grimly determined expression of the War Minister and the delicate charm of his ceramic treasures is cleverly brought out.

L. G-S.

GERMAN ART NOTES.

An exhibition was lately opened at Vienna of works of XIX Century artists from private collections; following up the display of old masters held in that city last winter.

According to the statements of a Swiss museum director, in a recent visit to Germany, he had counted on being able to purchase art works cheaply, but found himself disappointed. Prices had reached a notable height. Böcklins were selling at three times the maximum they had attained in Switzerland. Prices of Hödlers were also maintained, while the works of French artists realized good figures.

Commenting on an article from the pen of Thiébauld-Sisson, the "Temps" of Paris remarks that at the first sale since the war at the Hotel Drouot, prices were not only maintained at the level current before the war, but certain curiosities realized higher figures than had been long obtained.

The difficulty of purchasing curiosities is thus illustrated. Collectors are evidently holding on to their treasures and will only part with them under stringent circumstances. Reference is likewise made to similar conditions prevailing in London.

Dr. K. F. Hempel has presented to the city of Wiesbaden an endowment equalling \$375,000, the interest of which will be devoted to purposes of art, science and social economy, as well as to traveling scholarships. The participants in the endowments will be appointed without regard to their religious or political opinion.

According to the Cassel correspondence of the Kunstchronik, the opinion prevalent at the outbreak of the war that there would not be any encouragement to hold art exhibitions during its course has proved groundless. While the picture galleries register a diminished number of visitors the attendance of the German public has been scarcely below the normal rate. The troops in training likewise formed an appreciable contingent of interested visitors, as well as those convalescent.

A RUG FETCHES \$250,000.

Mrs. Alexander Hamilton Rice, formerly Mrs. George D. Widener, has bought from the Duveen Brothers, 720 Fifth Ave., a magnificent Ishapan rug, which formerly figured in the palace at Delhi of the Grand Mogul, and is now in her Newport establishment. The price is said to be a very large one, one chronicler setting it up at \$250,000, while Mr. Henry Duveen refused to discuss it. The rug is 58½ ft. long by 18 ft. wide, and was made in the latter part of the XVIII Century. It is stated that it was used only for festivities and religious ceremonies. Its ground is red, with flowers, scrolls, etc., in yellow, green, mauve and black. The wide green border is similarly decorated.

Prizes at Woman's Show.

At the current exhibition of small pictures and sculptures held by the Association of Women Painters and Sculptors at the Arlington Galleries, 274 Madison Ave., the first prize for the best painting has been awarded to Martha Walter and that for the best sculpture to Bernice Langton.



THE APPROACHING DEATH OF THE VIRGIN MARY

Cranach

In the collection of the late Dr. George R. Reuling of Baltimore.

MUSEUM BUYS A DELLA ROBBIA.

The Minneapolis Museum has acquired the "Goddess Pomona," by Giovanni Della Robbia, from the Butler Collection, London. Dr. W. Bode states: "The glazed figure of Pomona by Giovanni Della Robbia is far the best example of this figure several times repeated by him and in his studio. This example is the most complete and the finest, and has an unusually fine glazing and preservation. It must be a very early work of his, still under his father, Andrea's influence."

The Joan of Arc Statue.

With suitable ceremony, in which Ambassador Jusserand participated, Anna V. Hyatt's equestrian statue of Joan of Arc, who as usual rises in her stirrups almost upon the horse's neck, was unveiled Monday by Mrs. Thomas A. Edison, at Riverside Drive and 93 St. The Ambassador on behalf of the French Gov't presented J. Sanford Saltus, honorary pres't of the Statue Committee, with the cross of the Legion of Honor, and the sculptor with the rosette of an officer of Public Instruction. It would seem as if the rewards should have been reversed.

OBITUARY.

Charles Field Haseltine.

Charles Field Haseltine, artist, art dealer and proprietor of the Haseltine Galleries, in Phila. was found dead in his apartment over the galleries Dec. 5 from heart disease.

Mr. Haseltine was one of the best-known art dealers in this country and an artist of recognized ability. He was born in Phila. July 29, 1840, and was educated at the University of Pa. After his graduation he entered a dry goods commission house, and later entered that business for himself. Subsequently he was a member of the firms of Haseltine & McCope and John H. Williams & Co. He was married in 1863 to

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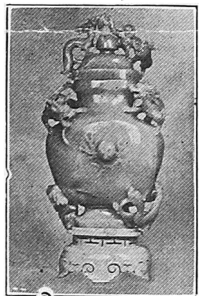
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AMERICAN ART NEWS.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.
Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

ART IN GERMANY.
The war, it would appear, has surprisingly not destroyed the art interest and activities of Germany as is seemingly proven by the art notes from that country we have published from time to time during the past year, and more of which we publish this week. But, despite the many items relating to exhibitions, past and to come, public and private sales of art works, etc., we notice the already long and lengthening list in our obituary columns of German artists and dealers killed in battle. Some of our English and French friends and correspondents and also many Americans who are pro-Ally, write and assert that this output of German art news is only a huge "Bluff." We know not as to this, but our function as a newspaper compels us to publish what appears to be "news"—no matter from what country it proceeds.

AUCTION BUYERS, BEWARE!

It would be well for the large element who frequent and purchase at some of the many art auctions, especially those advertised to be held in private residences or apartments in town or country, to, if possible, examine the art objects and especially the pictures offered and to study the Catalogs of such sales, in advance.

While the laws governing auction sales, and which naturally cover art auctions, are strict and explicit, they are constantly evaded by unscrupulous auctioneers in this country, and notably in New York—where every week during the art season, art works, and especially pictures, advertised as being by famous, well known, and even inferior, Foreign and American artists are advertised in the dailies and unblushingly cataloged and sold as genuine, to people often ignorant of the technique and style of artists and artisans, with only a smattering of knowledge as to names, and who rely upon the statements of Catalogs and auctioneers.

We propose to keep a close watch, in the interests of our artist and art-loving patrons, on certain art auctions from this time forth. We cannot prevent foolish people purchasing, for a few dollars, canvases purporting to be, and cataloged as being, "by" old and modern Foreign or even American artists who are dead, but we can and will protect, to the utmost, our patrons and the art public from being deceived by flaring advertisements and cleverly worded notices into the attendance and purchase at certain art auction sales, of frequently spurious and comparatively worthless art works.

There are a few—very few—reputable art auction houses, whose sales can be attended and patronized with safety and the sales of these reputable houses and firms we record in our news columns and publish their announcements and addresses in our advertising and news columns. On these houses and firms our patrons and the art public can rely.

TWO ART COLLECTORS DEAD.

In the obituary notices of Edward R. Bacon and Andrew Freedman, and the list of their pictures, published elsewhere in this issue, comment is made that no notice whatever was made in the dailies throughout the country of the fact that both men were art collectors of note.

They were modest in their collecting, to be sure, but their activities in collecting and their ownership of a number of important pictures, was well known to the art trade. It has remained, however, for the Art News, alone of all American publications, to record the news of the art treasures left by both Messrs. Bacon and Freedman, another evidence of the value of this journal to the art trade and art lovers in general.

J. F. SUTTON LEFT \$350,000.
The will of James F. Sutton, of the American Art Association, who died at Bedford Hills, N. Y., Nov. 24, leaves \$350,000, his entire fortune, to his widow, Mrs. Florence Sutton, daughter of the late R. H. Macy of N. Y.

CORRESPONDENCE

The Armored Portrait of William Penn.
Editor AMERICAN ART NEWS:

Dear Sir:
The communication by my esteemed friend, Mr. Edward Robins, in your last issue, is evidently intended to leave the impression that the armored portrait of William Penn, belonging to the Historical Society of Pennsylvania, and presented by Granville John Penn to that body, is an original portrait of Penn painted from life. It is true, Mr. Robins, or the record of the Historical Society does not say so, neither does Mr. Granville John Penn's letter of presentation say so, indeed it says very much the reverse. This question is our old friend "Mons. Tonson come again"; it has been threshed out many times. It is not necessary for me to express any opinion upon the subject, when so competent and able a writer as Doctor Sydney George Fisher, for many years a member of the Council of the Pa. Historical Society, has presented the "facts" so forcibly and so succinctly on pp. 13-14 of his "The True William Penn" (1900) that they are, as well stated facts always are, the best argument. Dr. Fisher says:

"The armour portrait in the possession of the Pa. Historical Society, was given by Granville Penn 1833, and is described in the Society's Catalog of Paintings as 'entirely authentic.' It was for a long time believed by the uninitiated to be an original, and the statement usually made was that the family had had two portraits, both painted from life and by the same artist, and had retained one of them after giving the other to the Historical Society. But recently in cleaning the one belonging to the Historical Society, it was found to be of a very modern date, and seem to have been painted within the first half of the nineteenth century.

"It might be supposed that the one remaining in England, in the possession of Major William Dugald Stuart, might have been taken from life; but now it appears that there is another of these armor portraits in the possession of J. Merrick Head, Esq., of Pennsylvania Castle, Dorset. Both are claimed by their owners to be originals. But connoisseurs have grave doubts of their authenticity, because little or nothing is known of their history, and it is not even known by whom they were painted. They are not in the least like the Beaven carving of Penn, the only likeness of him which is at all well authenticated."

Dr. Fisher reproduces the armor portrait belonging to the Pa. Historical Society, and the one belonging to Major Stuart, to show their dissimilarity.

Charles Henry Hart.
472 West End Ave., N. Y., Dec. 6, 1915.

Are Boston Painters the Strongest?

Editor AMERICAN ART NEWS:
Dear Sir: "Straight-from-the-Shoulder" continues to "tilt at windmills." Nobody in Boston was jealous of Sorolla, a very nice little fellow and a good painter, although grossly over-rated in the press agency "dope" fed out at the time of his big exhibition. I attended the opening reception, to which "Straight-from-the-Shoulder" refers, and I am sure that I saw there almost everybody who is anybody hereabout. If any suburbanite painter stayed away it was to get a good night's sleep and come to Copley Hall next morning, when the pictures could be seen to better advantage. Boston did by Sorolla fully as well as his works merited. The exhibition paid, and it got generally sympathetic criticism from artists, some of whom can paint rings around the Spaniard.

Now consider "Straight-from-the-Shoulder's" other windmill. What boots it to compare the Pa. Academy with the Boston Museum school? Both are excellent institutions for training artists. If one were going to institute a statistical comparison as to which art school has produced the greatest number of distinguished artists I should like, as a loyal, if unworthy, alumnus of the Art Students' League of New York, to suggest that perhaps the figures for forty years would show our co-operative alma mater to be in the lead, even although its peculiar distinction has been to be rather a school of good academic drawing than of modern painting. Both the Pa. Academy and the Boston School have been, at least of late years, great schools of painting, and Boston and Phila. today, as distinguished from New York, run perhaps a little more strongly to the mode of painting, as opposed to drawing in color. I have spent comparatively little time in Phila., while I have been living in Boston for now twelve years, so that local prejudice may conceivably affect the judgment that there are here rather more good painters. (I don't mean illustrators or decorators or symbolists or exponents of preciousity), than there are in the Pa. capital. This judgment,

whether valid or not, would certainly seem to have been confirmed by the findings of the San Francisco jury and of many other juries of the past ten years.

Neo-Bostonian.

Boston, Dec. 7, 1915.

[We regret that our correspondent has evidently not read the Art News' story of the San Francisco awards, studied the list of these awards, and digested our several editorial comments upon said awards and the manner of their bestowal—both almost a public art scandal and universally condemned, save apparently in Boston. Had he so "read, marked and inwardly digested" we do not believe he would have quoted the San Francisco awards to the Boston painters, as confirmatory evidence of either their ability or superiority.—Ed.]

OBITUARY.

(Continued from page 3)

Andrew Freedman.

scale, was closely associated with Richard Croker, and was chiefly instrumental in the formation of the first Rapid Transit Construction Co. He interested himself in baseball. He was director in many companies and died, as he lived, a very wealthy man. He never married.

As was the case with the late Edward R. Bacon, the fact that Mr. Freedman was an art collector and one of note, entirely and curiously escaped the notice of the dailies in their obituaries of the man. Unlike Mr. Bacon, Mr. Freedman did not patronize any one dealer exclusively, but, although he made many purchases from and through Knoedler & Co., he secured many of his finest canvases at the more important picture auctions of the past few years.

A list of his most important pictures owned by Mr. Freedman, which it is currently reported will, like the Bacon pictures, be sold at auction and possibly this season, appears on page 1.

Georges Hoentschel.

Georges Hoentschel, the well-known collector and general director of the Magazines du Louvre, died in Paris, Tuesday night, at the age of 55. He was one of the board of directors of the Figaro. His collection of XVIII Century carved woodwork, now in the Metropolitan Museum, was bought by the late J. Pierpont Morgan. The latter also acquired for \$1,000,000, it is stated M. Hoentschel's collection of XIII Century religious art. The Parisian collector later began a collection of XVIII Century miniatures and ivories. The Hoentschel collection at the museum consists besides the woodwork, of sculptures, champleve work, enamels and ivories. The collector, who was a widower, with two children, visited New York in February, 1911, to see his collections at the Metropolitan Museum.

Paul E. Harney.

Paul E. Harney, animal, genre and portrait painter, died Nov. 27 at a hospital in St. Louis aged 65. He was born in New Orleans and studied in N. Y. and Munich. He had been a teacher in the St. Louis School of Fine Arts, and was a member of the Art Commission of the Louisiana Purchase Exposition. His pictures of monkeys were specially notable. Mr. Harney was for some years associated with the late Halsey C. Ives, art director of the New Orleans, Chicago and St. Louis Expositions.

Hans Rossmann.

The painter Hans Rossmann recently passed away after a long illness, aged 47. In 1912 his health forced him to give up the position of Professor at the Breslau Art Academy. His principal works had been those in the Breslau Rathaus, where the decorative treatment of the "Schweidnitz" cellar was much admired. He participated in the 1909 exhibition of the Silesian Artists' Union. His early training as the son of a stained glass artist was of value in his later career.

Dr. Hermann Brandt.

Dr. Hermann Brandt, German art critic and historian, recently succumbed to his wounds received in battle. He was born in 1887 and studied at Heidelberg, where he gained a degree for his essay on "The Beginnings of German Landscape Painting in the 14th and 15th centuries." Medieval German art had always been his chief subject.

French Obituary Notes.

M. Georges Boin, vice-president of the "Chambre Syndicate des Antiquaires," recently died in Paris.

M. Pierre Delaherche, French artist, recently fell in battle with the French army.

M. Noel Bardac, a well known art collector, died recently in Paris.



MADONNA

Perugino

From the collection of the late Dr. Geo. B. Reuling, of Baltimore.

REULING COLL. PRIMITIVES.

The late Dr. George B. Reuling of Baltimore, whose sudden death Nov. 26 last so saddened a wide circle of friends, was an enthusiastic and indefatigable collector of old pictures. He has left a collection of most interesting and some important paintings, in his handsome parlor gallery on West Monument Street, Baltimore. His large and fine example of Jacob Jordaens was reproduced in a full page in the ART NEWS of Nov. 27, and this week five of the more important Primitives in the collection are reproduced. These are as follows:

Ghirlandajo, "Holy Family," from the collection of the Marquis Farinola, of Florence. This work has been examined by Mr. and Mrs. Bernard Berenson and declared by them to be authentic.

Cranach, Lucas, "The Approaching Death of the Virgin Mary," from the collection of Baron von Frehse, Dresden. This picture was written of and reproduced in the London Sketch. It is certified to by Drs. Bode and Valentiner and contains a portrait of the artist as well as those of Luther and Melancthon among others.

Perugino, "Madonna," presented by King John of Saxony to Hofrath Dr. Abegg of Elbing near Dresden.

Francia, "Madonna, Christ Child and St. John," Collection of Hofrath Abegg, of Elbing, near Dresden.

Mabuse, "Madonna," certified by Dr. Valentiner.

Dr. Reuling's Funeral.

The funeral of Dr. George Reuling, medical specialist and art collector, who died Nov. 25 last, took place Nov. 27 from his Baltimore residence, 103 West Monument Street. The Rev. Dr. Arthur Chilton Powell, of St. Mary's Episcopal Church, conducted services. The honorary pallbearers were Mayor Preston, Alexander Brown, William F. Lucas, Rudolph Sangmeister, Henry J. Hilken, Joseph Wise and John Gill, Jr., and Drs. Henry Wood, William B. Wolf, Ridgely B. Warfield, John D. Blake, Samuel K. Merrick, A. C. Pole, Harry C. Peterman, D. C. Streett, Frank Martin and Samuel T. Earle, Jr.

Seldom have there been so many floral tributes sent to the home of any well-known Baltimore resident as came to the Reuling home. Several wagons were required to haul them to Greenmount Cemetery. There were more than 100 pieces, some of them very large and beautiful. Hundreds of telegrams and letters of condolence were received by Mrs. Reuling from Baltimore and other cities.

CLEVELAND.

Colin Campbell Cooper and Mrs. Cooper, who are now in San Francisco painting the vanishing glories of the Exposition under official commission, have some thirty of their well known oils, painted in Hindustan, on exhibition just now at the Gage gallery.

The Art Museum announces several new acquisitions including a rare Chinese carving and several volumes for the art library. The Woman's Art Club is holding its annual exhibition and has two smaller travelling exhibitions out, in Elyria and Ashtabula.

William M. Chase spent two days here recently in connection with the opening of an exhibition of his work at the Hatch Art galleries.

Jessie C. Glasier.

BALTIMORE.

An effective mural decoration by Mary Sherwood Wright of Ohio has recently been unveiled at the Calvert, a well known children's private school.

The painting was done directly on the wall, commercial paints having been used for all parts of the work with the exception of the faces.

Miss Wright's scheme was to present a series of the familiar personages from Mother Goose, the Arthurian legends, fairy tales and other sources of childhood lore, and she has succeeded admirably in catching the spirit of the different episodes. The whole decoration is blithe, animated and marked with appealing flashes of humor.

Plans for the Baltimore Watercolor Club's annual exhibition Jan. 3-30 next, are rapidly nearing completion. The display will be of customary large proportions and many paintings by distinguished artists will be invited from the N. Y. and Phila. watercolor displays. The Bakst works which attracted so much attention at Phila. will be shown.

The present Peabody exhibition includes 35 oils by five Baltimore artists, Camelia Whitehurst, L. Hazelhurst Vinton, Ruth A. Anderson, S. Edwin Whiteman and N. R. McGill Mackall, all of this city. It is the strongest display of oils by local artists seen here for a number of years. Each of the artists is well represented, several of the canvases being works of distinction.

KANSAS CITY.

An important exhibition of paintings by the French impressionists, loaned by the Durand-Ruel Galleries, of N. Y. and Paris, has followed the etching show at the Fine Arts Institute. All the famous names of the early movement of the '60's and '70's, Monet, Manet, Degas, Sisley, etc., are represented.

The Findlay Gallery has been showing etchings by Axel Haig, Hedley Fitton, Roth, Pennell, Whistler, Millet, etc. Mr. Willis G. Dowden, of New York, is in charge of a number of his paintings by Jules Hereau, Mönchablon, Picault, Julian Rix and others. Oils by Irving Couse, Chase, Franz Charlet, Julian Onderdonk, Leonard Ochtman and Bruce Crane are being shown by a representative of the Schultheis Galleries of N. Y.

The Rombong has been exhibiting a large number of delicate watercolors by Charles Francis Adams, chiefly scenes of Western valleys and ranges, done with a fine deftness that is surprising, because it never descends to tight, "smug" handling. Etchings and wood block prints by Helen Hyde will occupy the walls at The Rombong this week.

Oils owned in Kansas City have been shown at the City Club the past week, among them two Verboeckhovens, a Martin Rico and an oil by Georges Crolgaert.

George Bellows has two canvases at the annual exhibition which opened this week.



HOLY FAMILY

Ghirlandajo

From the late George R. Reuling's collection, Baltimore.

IS A PORTRAIT A PICTURE?

The question as to the ownership of a number of portraits by Italian and other masters recently came before a London court on an application by Major Arthur Austen Layard in reference to a bequest in the will of the late Sir Henry Austen Layard. The question the judge was asked to decide was whether the legacy given to the applicant included pictures at the testator's residence, Casa Capello, Venice, and at the National Gallery, or whether the Trustees of the National Gallery were entitled to claim any or all of the paintings under a bequest to them.

The bequest to Major Layard was of portraits of "myself and my family and other portraits, except the portrait of my uncle Benjamin Austen."

Major Layard contended that a number of pictures at the Venice house were included in the bequest, and the two pictures now in the National Gallery, viz.: "Lady and Child," and "Portrait of a Gentleman," both by Netscher, were portraits.

Pictures, or Portraits?

For the plaintiff, Mr. Frank Russell, said what the court really had to decide was: When is a portrait not a portrait? it being contended for the National Gallery trustees that some of the pictures were not portraits in the meaning of the bequest.

What the trustees would say he imagined was that a portrait is not a portrait when it does not pass to the National Gallery.

A deal of evidence by well-known painters, art critics and others was read on both sides with the object of showing what pictures were or were not portraits.

at McPherson, Kan. Fifteen oils by Birger Sandzen, and a number by Fern Coppedge and John R. Carlson of Woodstock are included. Etchings and sculpture by Malvina Hoffman, Anna Coleman Ladd, Mahonri Young, Albin Polasek and others complete the exhibition. R. J. Block.

TORONTO.

An interesting exhibition of sculpture by local artists is now on at the Art Museum at the Grange. Two former N. Y. artists—who for three years had a studio in McDougall Alley there—Miss Frances Loring and Miss Florence Wyle, are among the chief exhibitors. Numerous clever models and portrait busts—which are excellent likenesses—show the rapid and sincere work of the two clever girls who share a studio here. One of Miss Loring's lifelike bronze models is a mounted N. Y. policeman, while a fine bust of Sir Robert Borden has been modelled by Miss Wyle.

Emmanuel Hahn exhibits a well posed bronze figure of "Thundercloud," an old Indian, as well as several other works. J. L. Bank's horses in bas relief are exceptionally good as well as his model for a King Edward Memorial. Two beautiful bas reliefs in bronze are the work of Frederick Coates, a young English artist. His work is classical in style.

Miss Winnifred Kingsford, M. Olis, E. L. Laur, and Alfred Howell, complete with their good work one of the finest exhibitions of sculpture ever held here.

J. Colin Forbes, who has been in England for many years where he was called to paint portraits of the late W. E. Glad-



MADONNA, CHRIST CHILD AND ST. JOHN

Francia

From the collection of the late Dr. Geo. B. Reuling, of Baltimore.

stone, King Edward and of Queen Alexandra, has taken a studio here, but will soon go to N. Y. for a short time to paint a portrait of Dr. Eaton, the Baptist Minister. Mr. Forbes spent the summer sketching at Camden, Me., where he did much work.

Irene B. Wrenshall.

CINCINNATI.

Among the features of the party given in honor of Frank Duveneck at the Art Academy, Dec. 4, were beautiful living pictures reproducing the best known paintings included in the artist's room at the Exposition. Several of the original model's dresses, forty and more years old, were used. The climax of the pictures was reached when Duveneck himself posed for DeCamp's well known portrait of him. Further there was the presentation of messages written for this occasion by the best known of his former pupils, among them Joseph DeCamp, Theodore Wendel, George Hopkins, and Oliver Dennett Grover, who also personally attended. Finally the ceremonious bestowal of a large medal, one side of which showed the features of Duveneck, the other the inscription: "From the Society of the little Duvenecks."

Robert Henri's "One Man Show" and the annual exhibition of the Cincinnati Art Club are the important local art events at present.

In Henri it is again his joyous, direct dash of execution, together with his "go" for character—let charm and prettiness take care of themselves—that form the qualities to thrill at once upon entering the Art Museum gallery, where his pictures are hung.

This year's Art Club exhibition is not only the largest in the Club's history (350 canvases are shown), but also from the artistic viewpoint, the most brilliant the Club has produced. As last year, the exhibition is held on the ground floor of the Union Central Building, in the heart of the city. Among the men best represented are: Frank Duveneck, L. H. Meakin, J. R. Hopkins, H. H. Wessel, J. Kunz, J. Rettig, Ed. Volkert, J. Webber, B. Miller and J. D. Wareham.

Norbert Heermann.



MADONNA

Mabuse

From the collection of the late Dr. Geo. B. Reuling, of Baltimore.

EXHIBITIONS NOW ON

Thumb Prints of the West.

A number of very capable technicians, to be exact 13, who are members of the Society of Men Who Paint the Far West, are giving their third exhibition, to Dec. 31, at the Macbeth Gallery, 450 Fifth Ave. The display is remarkable, aside from its pictorial interest, on account of the first public appearance of a new method of guaranteeing the authenticity of pictures by the thumb print, in the paint, of the artist.

Thomas Moran, the originator of this scheme, has thus marked his three contributions, just over his signature. The canvases of this veteran artistic explorer, whose "Grand Canyon of the Yellowstone," was displayed in New York some 33 years ago, when Albert Bierstadt was in the height of his vogue with Far Western landscapes, are "Indian Peak, Wyoming," "Mist in the Canyon" and "Castle Rock, Green River, Wyoming."

So capable a painter is Mr. Moran, that it is no discredit to his co-exhibitors to say they, except perhaps in more modern, if not more skillful, ways of laying on of paint, have gone but little beyond him. And again he has poetized, while they have in the main but realized. And clever as it is, it is all so painty, almost scene painty. The color of the locale is often so hot that in a few cases the landscapes seem to rise half fused out of volcanic embers.

William Ritschel, De Witt Parshall, Carl Rungius, E. H. Potthast and William Wendt present in landscape, perhaps the most successful series of examples, while Ernest L. Blumenschein and E. Irving Couse uphold the standard of the figure painters, the former chiefly with the picturesque "Chief Warbonnet and His Eagle Wing" and "Son of the Wind," and the latter with "Medicine Water," "A Firelight Interior" and "Two Hunters," who seem to be watching a young forest grow.

There are strong and beautiful color and dramatic effect in Ritschel's seashore "Morning, Carmel," "The Storm, California," with its fine skyscape and the shore, "Morning, Monterey." Theatrical, but grandiose, is De Witt Parshall's "From the River," while Rungius lays out with fine regard for geological truth, as well as pictorial effect, "The Upper Bow," "At the Forks" and "Mount Athabaska." Wendt's "Summer Days" is largely presented, while the dragged stroke has its due effect in the hot air over his "Mountain and Meadow."

Mr. Potthast shows "Rising Mists," from a canyon, while his "Snow Clad Peaks" rise in well-distanced terraces, under a beautiful turquoise sky. Others represented are Gardner Symons, with a very sketchy altar, and church interior, and the unusual composition, "The Bell, San Xavier Mission;" Albert L. Groll, always serene; Eliot Daingerfield, smolderingly effective with "Infinities;" Ben Foster, whose skies are fine but whose rocks have a rather pulled taffy effect, and F. Ballard Williams. A. v. C.

The MacDowell Club Display.

The majority of canvases in the latest MacDowell Club group display, 108 W. 55 St., all by women, are decidedly mediocre. In the work of these immature painters, however, one occasionally finds appealing qualities missed in pictures by men and women who have "arrived."

Some landscapes by Sarah N. Ives are pleasing and Josephine M. Lewis shows interpretations of childhood, sincere and quiet in color, which are about the best portraits in the group. They would, in fact, hold their own in any company. Another woman with ability is Matilda Brownell, who, like Miss Lewis, was a pupil of Macmonnies. Among the most noteworthy of her flower pictures is a still life wherein enormous single white peonies and pieces of copper are effectively arranged. Ruth Bobbs uses color daringly and draws well, her woman in brown, leaning on a bright red chair is effective, and there is much originality and charm in her little girl reading—entitled "Mary Lois."

Caroline Bean Blommers' girl in a blue kimono, arranging tulips, has charm, and her flower studies are realistic and fresh. H. C. R.

Photographs at Print Gallery.

Among the most artistic examples from a notable showing of photographs at the Print Gallery, 707 5th Ave., are Geo. S. Seeley's "Maiden with Bowl," A. Thibaudau's head of a girl and Clarence White's "Nazimova." Arnold Genthe's delightful but too well-known portrait of Mrs. Norman Galt is shown, and he is represented by an interesting view of New York as well. Amy Whittemore's work has much charm.

The 57 works, representing 38 photographers, were selected by a committee composed of Mr. Henry W. Kent, Albert Sterner and Dr. F. Weitenkampf.

Tapestries and Textiles.

The monthly press view, at the Metropolitan Museum, on Dec. 3, was of unusual importance, signaling as it did the opening of a magnificent display of tapestries and textiles, arranged chiefly for the benefit of artists, artizan and manufacturers, and especially timely, in view of the stimulation of all industries by the great war.

It showed that in the department of the decorative arts, as applied to the furnishing of the house, as well as the clothing of the person, both in ordinary life and on the stage, it is no longer essential that the artist or the artizan seek his models and his general inspiration in Europe or the Orient. The display will last through January and probably through February.

The new collections, opened with an invitation private view, on Monday, are arranged in the special exhibitions galleries, where four are devoted to the textile display, and the special exhibitions and entrance hall, where eight important tapestries bequeathed by Mrs. Robert McM. Gillespie of New York and Stanford, Conn., are shown.

With these is a loan portrait of the donor by the late J. Wells Champney.

The display of textiles is remarkably well arranged, features of it being costumed lay figures and pictures and prints, from the museum collections, in which the costumes are a feature. The textiles are placed on the walls on screens and in cases, in chronological order, beginning with the earliest Oriental specimens followed by the products of Byzantium and examples of Gothic and Rococo work. The near East, China and Japan are also represented. The catalog gives a history of the art of weaving and there are post cards on sale with reproductions of some of the principal specimens.



SUNSET AFTER RAIN—CATSKILLS

Gaetano Capone

Property of Mr. J. I. McKee, N. Y.

mens. Among those who loan examples, besides the museum itself, are the Cooper Union, the Pratt Institute, Messrs. Charles L. Freer, Mortimer H. Schiff, George Blumenthal, Julian C. Levi, H. G. Dearth and H. Outhout Milliken, Dr. Denman W. Ross and Mr. H. E. Wetzel of Boston, Mrs. Archibald G. Thompson of Phila., and Dr. Bashford Dean of the Museum.

Among the Gillespie tapestries, selected by the museum from a number left by Mrs. Gillespie, are Flemish XVII century examples in one of which Pomona is the central figure of a vintage school and the other a "Fishing Scene," a Gothic XV century example showing "The Adoration of the Magi," and others depicting "Courts of Love."

A XV century Siamese bronze Buddha and other heads are recent purchases of the museum. A Renaissance red velvet dalmatic was presented by Sir Charles L. Waldstein of London in memory of the parents of his wife, Mr. and Mrs. D. W. Einstein of this city. It is one of a series of vestments given by Charles V. to the Cathedral of Burgos.

Nadelman at the Secession.

Eli Nadelman, a sculptor of talent and strong individuality, lately arrived from Paris, who leans to the cavortings of the disciples of the "newest art," is showing to Jan. 8 at the Photo-Secession Gallery, 291 Fifth Ave., a number of bronzes and marbles which, despite exaggerations, show fine plastic qualities. He also shows sketches in sculpture and drawings in charcoal and gouache, which are strange reductions of human figures.

Two Painters at Goupil's.

Works by Ruth Murchison and Riichard Kawashima are on view to Dec. 18 at the Goupil Galleries, 58 W. 45 St. Miss Murchison shows 14 oils, all but the picture of an "Old Woman of Volendam," and two or three child subjects having the same young woman model, chiefly in profile, and variously costumed. The examples, which show some feeling for color, are vigorously, if somewhat coarsely, handled and are effective.

Mr. Kawashima, who paints in the European manner, has the Japanese appreciation of color and shows a leaning towards the pleinairists and impressionists. His views in Paris, Venice and elsewhere in Europe are attractive, while his genres, such as the Japanese scene "Summer Eve" and the "Tea Hour," are charming. "The Garden" has in types and arrangement a suggestion of Puvis de Chavannes.

Pictures by Parrish.

Stephen Parrish, who some thirty years ago won fame as an etcher, and now devotes much of his time to painting, has on view to Dec. 23, at the Braun Galleries, 13 W. 46 St., a most attractive group of 25 landscapes. He paints with suave strength, composes and colors well and details his landscape incidents in a fashion that recalls Pokitinov. The scenes are at Cope Cod and elsewhere in New England, in Normandy and Venice. There is a beautiful sky in "Plainfield, N. H." and "Drying Sails—Granville, Normandy," has a touch of Boudin. There is fine morning light in "Gloucester Harbor" and tender feeling in "Gloucester Evening." "Moorland" is remarkable for its pool of sunshine, on the distant sea horizon.

Gruppe also add to the attractiveness of the display.

The exhibition will be open Tuesday nights until ten.

A most interesting Inness, painted in Florida in '93, has been recently acquired by these galleries.

C. C. Coleman at Rose Gallery.

At the Rose Gallery, 246 Fifth Ave., Charles Caryl Coleman, the American painter, recently returned from an eight years' sojourn in Italy, is giving a representative exhibition of 66 of his most important works, oils, pastels and drawings in tempera. "The Return from the Crucifixion" and other large religious canvases are well composed and most impressive.

There are many scenes in the Island of Capri, warm sunlight on vine covered pillars, interiors, painted in Mr. Coleman's studio there and gardens in moonlight. Among the most interesting of the varied subjects, is a picture of Vesuvius, in eruption, as the painter saw it from his studio window, in 1906. Other views of the volcano, too, are realistic, especially those in pastel, a medium which lends itself so admirably to the depiction of blowing ashes and smoke, of rain, snow and flowing lava. H. C. R.

Gaetano Capone—Landscape.

Gaetano Capone, whose studio is in the Bristol Building, N. W. corner of Fifth Ave. and 42 St., and a reproduction of whose landscape entitled "Sunset After Rain—Catskill Mountains," which he recently sold to Mr. J. I. McKee, a collector of this city, appears on this page—was born in Italy but came to this country some years ago. He worked for some time as an illustrator on the dailies, and then took up landscape painting, in which he has been very successful. The artist is especially happy in the rendition of sunlight and atmosphere and the canvas now reproduced is a characteristic example of his brush. Mr. Capone spent last summer in the Catskills, where he painted several other excellent landscapes.

NEW COPLEYS (?) DISCOVERED.

The revived interest in early American art which the ART NEWS has always consistently fostered, is leading to unexpected zeal in the "discovery" of examples of American old masters, Copley in particular. The galleries of the New York Historical Society, whose interesting collections have been recently noticed in this journal, have been recently visited by one Mr. Jonse L. McGurke, representing himself as a new "expert" in old masters, who has declared to the Society's authorities, with a confidence that left no doubt of his conviction, that not only are the portraits of the De Peyster ladies (Mrs. John De Peyster and Mrs. Wm. Paxtell, attributed to Copley) really genuine, but that several other early portraits, hitherto described as by "artists unknown," are also the work of the great Colonial Bostonian.

Mr. McGurke's sweeping affirmations are interesting, especially as the De Peyster portraits have been steadily losing caste as "Copleys," and as no other portraits in the collection have ever received any attention as possible works of Copley, except, of course, the unqualifiedly genuine self-portrait.

The Schuyler Portraits.

By all odds the most artistic of the portraits recently presented to the Society through the will of Mrs. Philip Schuyler, is the oval miniature of the Revolutionary Maj.-Gen. Philip Schuyler, painted by John Trumbull. Exquisite in color and marvelously skillful in execution, this little picture represents the art of Trumbull in its refined aspect and shows anew that as a miniaturist this painter was a master, and one who occupies a peculiarly isolated position in the history of the native school. (See in this connection his miniatures at the Yale Museum at New Haven.)

The portrait of Mrs. Philip Schuyler (Catherine Van Rensselaer), which has been mentioned as a possible Copley, has little to suggest it as an example of that master except a certain treatment of the bust and drapery. The picture is interesting and rich in color, much richer than early Copleys, indeed the color is more like that of Smibert.

The portrait of Johann Schuyler, 1697-1741, has also traces of the color of Smibert, and this picture is obviously the model for the portrait of Col. Philip Schuyler, 1695-1787, almost identical in composition, attitude and type of costume, and differing only in a certain thinness of face and the color of the outer coat, blue in the latter and very deep and rich garnet in the former. The large double portrait of Capt. Johann Schuyler and Mrs. (Elizabeth Staats) Schuyler has certain reminiscent features. The man suggests in composition certain portraits of Theus, the old Charleston painter, and John Greenwood, while the woman has a character similar to that found in some of Trumbull's early Connecticut portraits. James Britton.

Ettore Caser at Parkway Gallery.

At the Cathedral Parkway Gallery, 2837 Broadway, Ettore Caser is showing oils, watercolors and etchings, eighteen in all. His work is idealistic and has subtle charm. Bits of Venice and Greece, quaint old palaces and poetic landscapes, not at all in the modern vein, are decidedly restful and pleasing. The artist seems quite as successful with the needle as with the brush.

Thumb Boxes at Katz Gallery.

The Thumb Box Exhibition at the Katz Galleries, 103 W. 74 St., contains over 470 so-called sketches. Benj. Eggleston's "Magic Crystal" is a beautiful little work. Hayley Lever shows St. Ives subjects, and E. Potthast a group of twelve sketches. There are also groups by P. Cornoyer, Warren Eaton, Chauncey Ryder, Bruce Crane, Guy C. Wiggins, G. Wiegand, Jane Peterson and A. Huty. "The Water Front," by Jonas Lie, is charmingly atmospheric. John Follinsbee and Mr. Chichester show sunny landscapes which contrast with Bolton Brown's gloomy subjects. Ruth Palmer and Sara Noble Ives send decorative impressions and the work of F. S. Chase is joyous. John Carlson, Charles P. Gruppe and his son Emil

SALES PAST AND TO COME.

The Crowley Wedgwood Sale.

The Timothy F. Crowley collection of ceramics, sold Monday aft. at the American Art Galleries, brought \$5,067. A Wedgwood blue and white jasper 1795 teapot, decorated with Lady Templeton's "Maternity" and "Domestic Employment," fetched \$200 from Mr. Winthrop. "The Wedgwood Medusa Head" sold for \$175 to Mrs. J. A. Davis. She also secured for \$81 a set of shell shaped Wedgwood plates. Mr. W. W. Nolan gave \$190 for a set of 95 Wedgwood portrait medallions from the Hargreaves collection. "Mr. Chelsea" paid \$155 for a Wedgwood medallion of Omphale. Mr. James A. Goldsmith gave \$150 for an old Spanish banquera; Henry Symons and Co. \$110 for a XVII century Delft platter, and Mr. Seaman, agt., \$100 for a black terra cotta Wedgwood vase. Mr. W. D. Brecker gave \$90 for a pitcher of violet lustre and Mr. James C. Green \$85 for the Wedgwood Statuette of the Infant Hercules and the Serpent. Mr. Edward Michael gave \$70 for a pair of porcelain parrots; Mr. Gray, \$65 for 5 pairs of Wedgwood bell pulls, and Mr. I. N. Phelps Stokes \$40 for Wedgwood plaques mounted on an ebony pedestal.

The Kelly Sale Nets \$11,011.

At the sale Dec. 3, at the American Art Galleries, of the collections of the late Eugene Kelly, and of the objects owned by Mr. Thomas H. Kelly, the amount realized was \$11,011. Mr. Bernet, agent, gave \$860 for a XVII century verdure tapestry. Mr. E. G. Marion paid \$400 for "Five Heads" attributed to Van Dyke; \$225 for a Courbet, "The Passing Storm in Picardy;" \$230 for Ramsey's "George III and Family," and \$170 for a silver English trophy cup. Mr. Bernet paid \$325 for Highmore's "The Girl in Blue" and \$200 for Dance's portrait of Boswell. Ginsberg and Levy gave \$155 for Lawrensen's "The Master of the Rolls" and Mr. R. W. Golet \$105 for Dodd's "Tralfalgar Bay." A coaching scene by Cowdrey brought \$125 from Mr. J. T. Loew and Mr. W. R. Hearst secured the Mexican Suarez's "Assumption of the Virgin" for \$180. Mr. Seaman, agent, gave \$140 for 2 Japanese candelabra; a Louis XV console table fetched \$125 from Lans & Co., and Mr. Frank gave \$105 for a panel of Genoese velvet.

De Mendonca Sale.

The sale, at the American Art Galleries, Dec. 2 of the collection of art objects, of the late Salvador de Mendonca, former Brazilian Minister, produced \$4,848. Mr. Seaman, agent, paid \$240 for a pair of silver candlesticks, once owned by a Queen of Portugal, and made by Gil Vicente. He also secured, for \$67.50, twelve plates of old Dresden ware and for \$62.50 a Limoges dinner set. Mr. Gibson gave \$115 for 12 Vincennes place plates and \$65 for a Sevres set of dinner plates, and Mr. Baumeister \$105 for a Sevres dinner set. A Roman arms chest went to Mr. Herbert Du Puy at \$85, and two trays of English silver, to Mr. H. Lanthier at \$70. Mr. Jesse S. Foote paid \$62.50 for a tea set of Royal Sevres.

Meredith Mss. Poem \$685.

A sale of the library of Mr. W. S. Allen, and of works owned by other parties, on Dec. 2, at the Anderson Galleries fetched \$5,520. Mr. Geo. D. Smith, always in the forefront, paid \$685 for the Mss. of Meredith's poem, "Jump to Glory Jane." He also gave \$250 for the Mss. of a poem and \$100 for a letter by Shelley, and \$142.50 for J. Rolfe's "Naval Chronology of Great Britain." Mr. V. Koenig paid \$300 for Jesse's "London" extra-illustrated to 6 vols.; Mr. C. Gerhardt \$200 for a set of Tudor translations and Mr. T. Morrison \$127.50 for the "New Bon Ton Magazine," 1818-1821, with 20 caricatures in color.

Kayat Antique Glass Sold.

At the opening of the sale, Dec. 3, at the Anderson Galleries, of the dealer Azeez Khayat's collection of antique glass, \$2,624 was realized. The second session Dec. 4 brought \$4,575, which made a grand total of \$7,199. At the first session, Mr. M. J. Olcott gave \$110 for a blue pitcher; Miss J. Forah \$95 for a Sultanabad, blue and silver jar, and Mr. E. G. Bunn \$51 for a necklace of Egyptian beads. At the final session Miss Forah paid \$205 for a deep blue Rhages jar, the same price for a turquoise blue Sultanabad jar; \$165 for a Rakka pottery inkwell; \$160 for a deep blue Rhages jar, and \$150 for a cream colored Sidonian bottle. Mr. W. T. Walters, of Baltimore, gave \$150 for a cream colored Rhages jar; Mr. N. Homsey \$150 for a Sultanabad jar of turquoise blue and Mr. E. H. Yates \$57.50 for a pressed body cup.

A Washington Letter, \$446.

At the opening of the Henry Chapman sale on Monday, in the Anderson Galleries, a letter of Washington to his sister, Mrs. Betty Lewis, about his mother's estate, fetched \$446 from Mr. Thomas Bell. Mr. William Nestor paid \$120.50 for a Charlotte Bronte letter, Mr. Geo. D. Smith gave \$130 for an Alexander Hamilton letter, \$118.50 for a Mss. poem by Emerson, and \$102.50 for a letter of David Garrick. Mr. Bell paid \$75 for a document signed by Lincoln. The total of the session was \$3,314.80.

At the second session, Tuesday, Mr. W. V. King gave \$110 for a Washington letter. Another went to Mr. Thomas Bell at \$107.50. James F. Drake, Inc., paid \$82.50 for a letter from Swinburne to Colvin. Mr. Smith paid \$102.50 for a pardon signed by Lincoln, \$72.50 for a letter of Jefferson to Hamilton, \$62.50 for a letter of Pope and \$62 for a copy of Johnson's "Petrarch." The total of the session was \$2,654.35, and of the sale \$5,940.65.

Book Sale at Anderson's.

At a sale Dec. 4, at the Anderson Galleries Mr. H. Mischke gave \$110 for a reproduction, Leyden 1903-08, of the "Breviarium Germani." Mr. C. J. Baker paid \$41 for Valentine's presentation copy to the then Mayor of Balto. of his manual for 1848. He also secured for \$17 the first edition of Riker's Newtown and for \$17 the late William Walton's "Art and Architecture of the World's Columbian Exposition."

Sale of Pictures at Silo's.

At a sale Dec. 3 at Silo's Fifth Ave. galleries, of attributed old masters and other works, sold under the order of Attorney Frank Aranow, which realized at the first session \$4,715, a portrait of Washington set down to Stuart was sold to Mr. Bartlett Arkell who will present it to the Rensselaer Club at Canajoharie. A portrait of an Italian nobleman cataloged as by Bordone went West at \$325. Mrs. R. D. Wyckoff gave \$190 for Cortes' "Cattle Homeward Bound" and \$155 for Buisson's "Allegory of Love," both, it is stated, from the Joseph Jefferson collection.

At the second session Dec. 4 Mrs. Frances Burke-Roche purchased a large canvas, endorsed by Dr. Valentiner as by Franz Snyders (98 1/4 x 96 1/2) for \$1,510.

Mrs. Henshove of San Francisco bought a large canvas, "Peace and Plenty" attributed to Luca Giordano for \$340. Mr. Bartlett Arkell secured two canvases—one a "Portrait of a Gentleman," attributed to Reynolds and a small picture attributed to Van Mieris. Other pictures sold were an attributed Franz Hals for \$1,450, an attributed Gerard Dou for \$575, and a J. B. Pyne. The total of the sale was \$19,099.

Oriental Sale at Anderson's.

The sale of the Yang-shi collection of Oriental art opened Wed. at the Anderson Galleries.

Mr. Lanthier bought a pair of quadrilateral cloisonne vases that date from the Chien Lung period for \$400. He also paid \$70 for five carvings of old men in ivory. Mr. C. T. Croker gave \$125 for a seated figure of Kanyin and \$115 for a Kanyin with a scroll.

Mr. F. W. Kaldenberg gave \$100 for a club shaped vase, with powder blue glaze; Mr. Thomas Bell \$57.50 for a pair of jars of hard white paste porcelain, and Mr. H. J. Henderson a cinnabar lacquer box for \$52.50.

The total of the day was \$6,164.

Albert Henry Lewis Library.

At the American Art Galleries, on Dec. 2, the sale of the Alfred Henry Lewis Library was concluded, with a grand total of \$7,167. Mr. Curtis Walters gave \$180 for "Harvey's Scenes of the Primitive Forest of America." F. Meder paid \$90 for Nagler's Art Lexicon. M. Knoedler & Co. gave \$87 for the Robert Dumenis catalog, of French engraving. Beer's sketch of Willis sold to Mr. Thomas at \$45.

Some Rare Americana.

Books from the libraries of John B. Dunbar and George Plumer Smith will be sold by the Anderson Galleries on three afternoons beginning Dec. 20. The material relates almost entirely to the North American Indians and the early history of the Western, Southern, and Eastern states. The first issue of the first English edition of Hennepin, London, 1698; Harmon's Journal, Field's Berkshire, McKenny and Hall's Indian Tribes, Adair's History of the Indians, London, 1775, Greenhow's Oregon and California, Ellicott's Journal, Esquemeling's Bucaniers, London: 1699, Beattie's Journal, Forbe's California, and Cuming's Sketches are among the rare and important items in the sale. There are 954 lots in the catalogue.

Various Objects of Art.

A large and miscellaneous collection of objects of art is now on exhibition at the Anderson Galleries preliminary to the sale on the afternoons of Friday and Saturday, Dec. 17 and 18. In addition to the rugs, porcelains, jades, and bronzes is a very unusual collection of old English silver, including basins, bowls, trays, teapots, caddies, baskets, urns, tankards, candlesticks, and two magnificent George III epergnes.

An Indian Collection.

The well-known Indian collection of Joseph Parker Camp of Washington, has been consigned to the Anderson Galleries for sale, and will go on exhibition Tuesday, December 14. The sale is scheduled for the evenings of Dec. 20 and 21. The collection contains baskets, pipes, beadwork, weapons, and a remarkable collection of blankets and mats, including Bayeta and Navajo antiques.

Charles E. Locke Collection.

The Charles E. Locke collection, the first part of which is now on exhibition at the American Art Galleries, prior to its sale on the afternoons of Dec. 15, 16, 17 and 18, is one which has been brought together by many years of collecting by Mr. Locke and comprises the entire contents of his house at No. 14 E. 69 St. The part which is now being offered includes his collection of Oriental Porcelains and Potteries, his Greek, Roman, European and American Glass and Old Copper and Glass. The catalog contains 976 items.

The Reisinger Sale.

The exhibition of the Hugo Reisinger Collection will open at the American Art Galleries on Jan. 13 and the sale will be held in the ball room of the Plaza Hotel on the evenings of Tuesday, Wednesday and Thursday, Jan. 18-20.

The Worl Library.

The Dr. Edward E. Worl library, to be sold on the aft. of Dec. 13 and the aft. and eve. of Dec. 14, at the American Art Galleries, contains works which appeal to the casual reader rather than to the collector, who buys to own. Its sale is timely for it contains many interesting descriptive volumes on France, Belgium, Switzerland, Serbia and Bulgaria as well as standard volumes.

By American and Foreign Artists.

The paintings now on exhibition at the Anderson Galleries, consigned by the executors of the estate of James C. Fargo, with a few additions by Mr. and Mrs. W. H. Osborne of Milwaukee, E. L. Blossom of New York, and others, include some interesting examples of the work of both American and foreign artists. "The Bend in the River" by Cazin, was purchased from Arthur Tooth & Son. It is accompanied by a letter from which the following is an extract: "Madame Cazin and also her son told us that M. Cazin regarded this example of his work with affection, as he rarely introduced water effects into his pictures and he considered this most delightfully successful."

Two works by Verboeckhoven are "Sheep and Chickens," a panel, signed and dated 1863, and a landscape panel with animals. Thaulow is also represented by two works, "The River Seine," and "The Rippling Stream." Two landscapes by William Keith are also attractive.

"In a French Garden" is the name of a Ridgway Knight. Paintings, pastels, and watercolors by F. S. Church are also features of the collection which will be sold on the eve of Dec. 16.

Prints, Engravings and Watercolors.

George Jones, well known to the older generation of play-goers as "Count Johannes," received from admiring friends in this country and England a collection of watercolors and prints, including portraits of himself, and miscellaneous dramatic material, which the present owner has placed on exhibition at the Anderson Galleries, preliminary to public sale on Tuesday and Wednesday evenings, Dec. 14 and 15. This material, however, comprises only thirty-seven lots in the sale, the other four hundred being from various owners. Pennell's Panama set in fine condition, colored prints by Wilson, etchings by Haig and Cameron, and rare New York views are to be found scattered through the catalogs. Of the New York views the most important is among the "Count Johannes" material—a watercolor drawing by Alexander Jackson Davis, architect of the Sub-Treasury, signed and dated June, 1834, showing the building at Wall and Nassau streets.

Mr. E. D. North, at 4 E. 39 St., is showing a collection of drawings by Boughton, Du Maurier, Abbey, Keene, Leech, Phil May and Maxfield Parrish.

EXHIBITIONS NOW ON.

(Continued from Page 5.)

Art at Union League.

At the Union League Club's first exhibition of the season, now on, there is a still life by Emil Carlsen, "Sunlight" by Chas. Bittenger, E. A. Bell's "Harmony," and a fine canvas by G. Elmer Browne. Carlton T. Chapman, Wm. A. Coffin, C. C. Coleman, C. C. Curran, Ellis H. Dangerfield, Paul Dougherty, the late Arthur Hoeber, Francis C. Jones, H. Bolton Jones, Ernest Lawson, W. L. Metcalf, F. Luis Mora, John Sargent, J. Twachtman, Douglas Volk, Alden Weir, Harry Watrous, Irving Wiles and A. H. Wyant are all represented.

Group Show at Belnord Gallery.

In an interesting little exhibition at the Belnord Gallery, 86 St. and Amsterdam Ave., Hobart Nichols shows a sparkling snow scene. Paul Cornoyer, who loves the picturesque, is represented by characteristic canvases, and Frank De Haven's landscapes are vigorously rendered and well composed. F. J. Mulhaupt shows a composition with a pleasing pictorial quality.

Society of Craftsmen Show.

The 9th Annual Exhibition of the National Society of Craftsmen, opened with a private view on Thursday evening, at the National Arts Club, 119 E. 19 St., and will continue to Dec. 25. A review will appear next week.

Van Gogh at Modern Gallery.

(By the Second Viewer.)

The "mad painter of Arles" is a sane and powerful master in certain of the eight pictures now on view at the new Modern Gallery. Mr. de Zayas is to be congratulated. His selection and arrangement of this little exhibition might have touched Vincent's own heart, so thoughtful is the selection and so modest the arrangement.

With what rare boldness has this new expositor placed the most masterly of all the canvases against the light. Entering, one sees a blazing window—and a picture.

Sunlight streams from behind the canvas, around it and upon the floor. Light is everywhere, but upon the picture. Yet the picture is luminous, for the light, is "in" it. Here is a broad green meadow of Arles, with children half hidden among the grasses and the stalks of the field flowers they gather, lying under a sunny blue sky. Still leafless trees, slender, but firm, with roots well "struck," as Vincent used to say, into the earth, rise out of the moist green of the mid distance, reaching in the spring air toward "the clouds" that churn above with a vigor not approved by Ruskin, but permitted by liberal and rather "old" fashioned mother Nature. What a marvelous vision in a mad man!

Let all painters die in crazy houses, if only they will "see" for a time with half the penetration, and feel with half the sensitiveness here evidenced. Assuredly Vincent "sat out" before Nature to some purpose on this beautiful spring day in Arles. How simple, how great is this art! Painters, once past their idiotic revulsion over the freaks which parasitical literati have heaped against Van Gogh's personality, will duly note the manifold triumphs of the painter in this great picture—"The Clouds." One cannot cite them all, yet the perfection of the design begs a remark as to that distant Ocerulean chimney belching smoke of opals—set plumb in the middle of the canvas! Subtlety, thy name is Vincent! See the accent of slender dark evergreens at the distant right, the reverberating tonal notes of the little sheds, the rhythm and "value" of the little figures (three strokes), and the free formatism of the literally dotted meadow garden.

The other pictures, the "Herrings," scaly, dry; the snow picture with its tonal prophecy of Lawson (oh, Ernest, how are you honored!); the woman of the sea tales, with her jaundiced complexion, her emerald skirt, her awkward elbows and provoking nose; the Arles hill region; the solid old "Hollandaise," and the flower pieces. Not a very bumping measure of versatile Van Gogh—Vincent the colorist, the designer, the man; but enough for the extinction of scoffers.

The "International" had Von Goghs, the Bourgeois Gallery has had them, now let us have more and more of them. One is tempted to recall Robert Schumann's admonition to the critical gentlemen on the approach of Chopin. Van Gogh's case has had some "literary" advancement in this country. No need for paraphrase of Schumann, for we have no doubt of soon seeing, from adamant Cortissov down, a row of kindly gentlemen "unhatted," making proper obeisance. The "mad painter's" picture of "The Clouds" will attend to that consumption.

James Britton.

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Anderson Galleries, Madison Avenue at 40 St.—Prints by famous artists and rare New York views. Paintings by American and Foreign Artists from the Estate of James C. Fargo. Miscellaneous Objects of Art. Rare Americana from the Dunbar and Smith libraries. Indian Collection of Joseph Parker Camp.

Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, to Dec. 24.

Beljord Galleries, 548 Amsterdam Ave.—Works by Mulhaupt, Conoyer, Nichols and De Haven, to Dec. 15.

Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Dec. 15.

Former Blakeslee Galleries, 665 Fifth Ave.—Exhibition Art Associated with the Child, to Dec. 14.

Bonaventure Galleries, 601 Fifth Ave.—Louis XIV, XV and XVI and Empire Fans, to Dec. 11.

Braun & Company, 13 W. 46 St.—Works by Stephen Parrish, to Dec. 23.

Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.

Cathedral Parkway Gallery, 2837 B'way.—Oils, Watercolors and Etchings by Ettore Caser, to Dec. 22.

City Club, 55 W. 44 St.—Works by Lester Boronda and Armin Hansen.

Daniel Gallery, 2 W. 47 St.—"Gift Paintings," to Dec. 24.

Dora Brophy & Co., Inc., 13 E. 36 St.—Works by Agnes Pelton, to Dec. 18.

Durand-Ruel Galleries, 12 E. 57 St.—Works of Monet and Renoir, Dec. 11-31.

Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, through Dec. 11.

Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, Dec. 18-Jan. 16.

Folsom Galleries, 396 Fifth Ave.—Works by S. Montgomery Roosevelt, to Dec. 15.

Porto Rico Landscapes by T. W. Ball, to Dec. 18.

Gorham Galleries, Fifth Ave. & 36 St.—Small Bronzes for Collectors.

Goupil & Co. Galleries, 58 W. 45 St.—Pictures by Ruth Murchison and Richard Kawashima, to Dec. 18.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—Old N. Y. Prints.

Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.

Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Dec. 30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Dec. 20.

Knoedler Galleries, 556 Fifth Ave.—Oils by XVIII Century English Artists.—Works of Artist Engravers of the XVII and XVIII Centuries, to Dec. 11.—Watercolors and Charcoal Drawings by the late F. Hopkinson Smith, Dec. 13-25.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—3rd Annual Exhibition, Society of Painters of the Far West, to Dec. 31.

MacDowell Club, 58 W. 55 St.—Works by a group of artists, to Dec. 12.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Picasso and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Works by Childe Hassam, to Dec. 11.—Pictures and Sculptures by Max Weber, Dec. 14-30.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—9th Annual Ex'n Nat'l Soc'y of Craftsman, to Dec. 25.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Pen & Brush Club, 132 E. 19 St.—Thumb Box Exhibition, to Dec. 31.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.

Print Gallery, 707 Fifth Ave.—Masters of Photography, to Dec. 31.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Works by Martha Walter, to Dec. 11.

Rose Gallery, 246 Fifth Ave.—Works by C. C. Coleman.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Watercolors, Pastels, Illustrations and Etchings, Dec. 11-23.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.

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Mrs. Whitney's Studio, 8 W. St.—Immigrant in America Exhibition to Dec. 13.

Whitney-Richards Galleries, Holland House, Fifth Ave. at 30 St.—Works of George Bellows, Dec. 15-31.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Edward E. Worl Library, aft., Dec. 13, and aft. and eve., Dec. 14.—Charles E. Locke, Old China, Glass and Oriental Porcelains, Part I, afts., Dec. 16-18.

Anderson Galleries, Madison Avenue at 40 St.—Collection of Prints, including rare New York Views, on exhibition to Sale Eve's, Dec. 14 and 15.—Miscellaneous Objects of Art, on exhibition to Sale Afts. Dec. 17 and 18.—Paintings by American and Foreign Artists, from the Estate of James C. Fargo and others, on exhibition to Sale on Eve's of Dec. 16.—Indian Collection of James Parker Camp of Washington, on exhibition Dec. 13 to Sale on Afternoons of Dec. 20 and 21.—Rare Americana from the libraries of John B. Dunbar and George Plumer Smith, on exhibition Dec. 13 to Sale on Afts. of Dec. 20-22.—Japanese Prints and Objects of Art, consigned by Bunkio Matsuki, on exhibition Dec. 16 to Sale on Evening of Dec. 23.—Library of the late William S. Mead, on exhibition Dec. 21 to Sale on Afternoons of Dec. 27-29.

ART BOOK REVIEWS.

MODERN PAINTINGS BY WILLIARD HUNTINGTON WRIGHT. 8vo., JOHN LANE CO., NEW YORK AND LONDON, \$2.50 NET.

Many of the literary gentlemen who write ponderous books on the sumptuous subject of modern art, work around an obsession. Mr. Willard Huntington Wright's obsession in his "Modern Painting" is Cezanne. Building up to Cezanne from Delacroix through Turner, Courbet and Daumier, Mr. Wright arrives at such a frenzy of enthusiasm over his hero, as to permit of his stating that—"purely as a painter he (Cezanne) is the greatest the world has produced." At great length he discants upon the "plastic volume" of Cezanne's expression, dismissing Van Gogh and Gauguin from possible rivalry as mere "workmen in the flat," whose "art of two dimensions" leaves much to be desired.

As far as Van Gogh is concerned, the author's contention as to his two dimensions is a little upset by the reproduction of one of Vincent's portraits of himself, for the third dimension is here, in unmistakable presence. In comparing Renoir with Cezanne, the author cleverly likens the latter to Beethoven and the former, because of his "linear rhythm," to Haydn.

Mr. Wright's scheme of tracing the modern idea which reached, in his view, such wonderful fruition in Cezanne, is interesting, if not novel. Beginning with Delacroix, and while neglecting entirely the great significance of the draughtsman, Ingres, he proceeds, after noting Delacroix's debt to Constable, to carry the idea to Manet, by way of Turner, Courbet and Daumier, whom, with Delacroix, he calls "the pillars of modern painting." One instinctively asks "How about Goya?"

"On the way to Manet some extremely important men are overlooked—such as Wm. Etty, the Englishman, and Boudin, one of the innovating luminists. Jongkind finds attention, then Pissarro, Sisley, Bazille and Guillaumin. Renoir has a chapter, yet there is no reference to Zandomeneghi, who, in a sense, pointed out color paths to Renoir. Poor Whistler, who figures so prominently in Meyer-Graefe's big "Modern Art," (a work which is in many ways the parent of the present one), counts for nothing in Mr. Wright's scheme but a target for an odd sally. Although Gauguin has a chapter to himself, he would be almost as well without it, for he is masqueraded as a rather sorry figure. Van Gogh fares little better.

From the chapter on Cezanne the book peeters away to "Cubism" and Picasso, "Futurism," "Synchromism," and the lesser moderns, to a conclusion which cants in the old strain on the "widespread ignorance regarding art's fundamentals."

Mr. Wright made his bow to fame with an attack upon the Metropolitan Museum in the "Forum." His volume on "Modern Painting," is by no means wanton or licentious in its disclosure of knowledge regarding art's fundamentals. It is a thoughtful contribution to the literature dealing with ever-pressing "modernism."

James Britton.

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Paintings—By American and Foreign Artists, including Thaulow, Verboeckhoven, Cazin, Knight, Keith, Church, and others. Consigned by the Estate of James C. Fargo and other owners. Now on Public Exhibition. To be Sold Thursday Evening, Dec. 16.

Objects of Art—Oriental Porcelains, Iridescent Glass, Rugs, Prints, Embroideries, Jades, Bronzes, Wood Carvings, Architectural Models, Early American Glass, and a remarkable Collection of Old English Silver, now on Public Exhibition to the Sale Friday and Saturday Afternoons, Dec. 17 and 18.

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MONTREAL.

The 37th annual exhibition of the Royal Canadian Academy, now on, proves that the progress of Canadian art is being steadily and strongly maintained and it is generally conceded that the present exhibition has never been surpassed in this city.

The Princess Patricia exhibits two pictures, a large landscape "The Ottawa River at Sunset" and "Lilies and Silver," a still life.

The military note is present in the three large pictures by Homer Watson, of the Valcartier Camp. "The Birth of an Army," "The Review" and "The Ranges," commissioned by Government, while Lieut. Louis Keene, returned wounded from the front, exhibits a dramatic night study called "At 2:30 the Infantry Will Attack" while E. R. Glen of London shows a large picture of the "Canadians at St. Julien Retaking the Trenches."

The purchases of the Trustees of the National Gallery are as follows, and it can justly be said of each picture that it typifies the artists' best work: J. W. Beatty, "Morning, Algonquin Park"; W. Brymner, "Nude Figure"; Miss Cecil Buller, "Breton House" (watercolor); F. S. Challenor, "A Selkirk Pioneer"; W. H. Clapp, "Rio Neuvas, Cuba"; Miss M. Alberta Cleland, "On the Beach"; Maurice Cullen, "The North River" (pastel); Charles de Belle, "Children's Joy"; Miss Alice Des Claves, "Drawing Water"; E. Wyly Grier, "Moon"; André Lapine, "The Team"; Alfred Mickle, "Dyke-lands of Grand Pré"; Valentino Molina, "Morning";

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WHAT ARTISTS ARE DOING.

Edward Dufner has returned from Elizabethtown, where he painted figures in sunlight, to his studio at 318 West 57 St. He has been made a life member of the Lotos Club and of the National Arts Club at the same time and since his recent exhibition at the Milwaukee Art Museum, that institution has acquired two of his canvases for its permanent collection.

Mr. Dufner's large portrait at the current Chicago Art Institute exhibition is reproduced, with a note, in Art and Progress for December.

Among several interesting sketch portraits recently executed by Judson Wylee Card, who handles pen and ink in a way which gives the effect of an etching, is one of the Swedish opera singer, Jeanette Larson.

F. S. Church, who paints three days each week in his studio at Far Hills, N. J., where he made studies of flowers and birds during the summer, spends the remaining three in Carnegie Hall. He is now wearing an alluring painting apron, probably of Bakst design as he works on a lovely phantasy, "Flowers of the Sea" and some humorous subjects in which, of course, cupids and bear figure largely.

Joseph Boston has returned from the Adirondacks with several new canvases, the most striking of which is an oil of Indian Head Mountain, Au Sable Lakes.

Charles Bittinger, who paints at his new home in Duxbury, Mass., this year, came on to attend the recent Artists Aid Society annual meeting and election of officers. It is proposed to incorporate this society, which does much good work for those who do not belong, as well as for those who do. George W. Maynard is president.

Charles Warren Eaton painted groups of pines and wood interiors, in New Jersey, the past summer and is again at work in his New York studio.

The Louisville, Ky., Art League, is showing a number of pictures of Hayley Lever, Bundy, Hawthorne, Bellows and others at the 18th annual exhibition in the Public Library.

Charles Niehaus has returned from Canada to his studio in the Lincoln Square Arcade.

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ANNUAL EXHIBITION BALTIMORE WATER COLOR CLUB—Peabody Gallery.	Jan. 3, 1916
Opens	Jan. 30, 1916
Closes	
PA. ACADEMY, PHILA.—111 Annual Exhibition.	Jan. 4, 1916
Entries by	Jan. 17, 1916
Limit Day for Receiving Works at Gallery.	Feb. 6, 1916
Opens	March 26, 1916
Closes	

Mrs. Ethel Morrison Van Derlip and Agnes W. Morrison have offered \$25,000 for a building to be known as the Julia Morrison Memorial and \$2,500 a year for three years towards the salary of a director of the Minneapolis Society of Fine Arts.

The old E. B. Crocker home in Sacramento, Cal., now the Crocker Art Gallery, is to be removed to a more central location. This, however, is meeting with disapproval as the historic old Crocker house is one of the principal points of interest in the city.

There is a personal note in the work of Agnes Pelton, who shows about two dozen small canvases at the Dora Brophy, Inc., 13 E. 36 St. She has a poetic vision. Illusive little semi-nudes, blossoming fields and glimpses of misty days predominate.

Carl Waldeck, Mrs. Cherry and Caroline Risque Janis were the prize winners at the recent thumb-box exhibition in St. Louis where A. F. Roll pictures are now on view.

Gustave Verbeck's exhibition of colored montypes at 355 Boylston Street, Boston, is remarkable for its technical excellence as well as style and charm.

J. Henry Sharp, the painter of Indians of Taos, N. M., is showing his latest works at the Gibson House, Cincinnati, comprising about forty canvases depicting the redskin as he is today.

It is announced that the Delgado Museum of New Orleans will shortly be presented with a valuable collection of paintings and statuary.

Spokane, Wash., artists are banding together to secure a permanent gallery for exhibition purposes.

"The Venetian Balcony," by Wm. M. Chase, is now owned by the Art League of St. Joseph, Mo. The picture was purchased through the activity of Miss Estelle Marion, a pupil of the artist.

William McKippol, who recently returned from Europe, occupied a leased studio during the Summer, and has now taken one of his own in the Van Dyck building.

J. C. Nicoll is at his winter home and studio at Winter Park, Fla., having recently closed his summer studio at Ogunquit, Me.

The engagement is announced of Miss Ruth J. Hess, daughter of Mr. Selmar Hess, long the publisher of "The Studio," and Mrs. Hess, to Mr. Sigmund Albert, of Lancaster, Pa.

Elliot Clark has returned from Lake Sunapee, N. H.

Joseph Pennell has on view, at the Brooklyn Museum, in the Print Dept., a collection of 79 of his etchings, lithographs and drawings. There are 70 of the New York series.

Dr. James P. Haney, director of art in the New York High Schools, is exhibiting a number of thumb-box sketches and drawings of the Maine coast, under the auspices of the Pratt Institute Art Alumni Association, in the gallery in their clubhouse, 296 Lafayette Ave., Brooklyn.

The Museum of French Art, in the Scribner Building is showing an interesting collection of work of soldiers in the trenches. The dramatic, the poignant and the prosaic are on every hand, and the subjects range from a Red Cross Hospital to the Rheims Cathedral.

Peter Stuyvesant's bronze bust by Toon Dupuis, given by the Dutch Government to New York, was unveiled Monday on St. Marks-on-the-Bouerie, by the Misses Catherine and Anne W. Stuyvesant, daughters of Mr. Van Horne Stuyvesant, 6th in descent from the Director-General of the New Netherlands.

Miss Martha Wheeler Baxter has returned to her studio in the Sherwood, 58 West 57th Street, from Lenox, Mass., where she has spent the summer doing outdoor work.

Thomas Moran, having returned from Easthampton, L. I., is now at his studio, 57 W. 45 St. for a month or six weeks, before going to California for the rest of the winter.

The art loving public, as well as the friends of Henry Mosler, who recently fractured his skull by falling from a street car, will be pleased to learn that he is on the road to recovery at his son's N. Y. residence.

Mrs. Percy Chase has purchased one of the Gloucester series of pictures painted by George L. Noyes, now on exhibition at a local gallery, to be presented as a gift to the Museum.

At the Public Library, La Crosse, Wis., a collection of etchings by famous English, Continental and American etchers is on view.

William M. Chase opened an exhibition of a number of his paintings at the Hatch Gallery, Cleveland, last week.

The Minneapolis Institute of Art has acquired its first work by a local artist "The Channel to the Mills," by Edwin M. Dawes.

Hennig Rydén has left his studio at Montclair, N. J., and is at 32 East 28 St. for the winter.

CASS GILBERT DINED.

Cass Gilbert, President of the Architectural League was the guest Tuesday night last, at the dinner held annually by the Salamagundi Club in honor of an eminent artist of this city. Among others present were Borough President Marks, J. Alden Weir and Herbert Adams.

Speeches were made by several of the guests among them President Marks, who declared that the city administration here should spend more money for the advancement of art in New York.

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At the recent fourth annual luncheon of the School Art League, held at the Waldorf-Astoria. Mr. Robert W. De Forest presided, and told of the co-operation of the Metropolitan Museum with the League. Dr. James G. Haney said that the League's work might lead to the founding of a big industrial school, much needed in New York. Other speakers were City Chamberlain Bruere, Dr. John H. Finley, Miss Florence Levy, George De Forest Brush and Mrs. Vladimir G. Simkhovitch.

Christmas Sale at Art Club.

Those interested in artistic Christmas gifts will find some really lovely little watercolors, at absurdly low prices, on exhibition at the Catherine Lorillard Wolfe Art Club, 802 B'way. Anna G. Morse's conceptions of old fashioned gardens, with hollyhocks, poppies and ferns, of quiet meadows and water with reflections of trees and sky are charming notes and Gladys Branniger shows equally pleasing sketches of Hot Springs, Va. By Sara K. Hunter, there are two good little oils and a large canvas, rather immature which shows an unpleasant looking "Bohemian Girl." Eleanor Duer Larocque's landscape sketches are sunny and atmospheric.

COMING MCKINLEY MEMORIAL.

The cornerstone of the National McKinley Birthplace Memorial was laid recently at Niles, O. The building will be a two-story structure of severe colonial design, flanked by one-story wings. The main portico is to be supported by six Ionic columns and the facade of each wing will carry as many similar supports in sectional form. A marble statue of the former President, twelve feet high, will be erected in front of the building.

The Winter Academy.

Over 2,000 pictures have been sent in to the Academy—more than ever before. In view of the fact that scarcely more than 300 can be hung, there will be many woeful painter men, when the Jury's selection is made known.

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